

TOWARD AN EXEGESIS  
OF  
MARK 1:21-28  
AND  
PARALLELS:  
*CODEX ALEXANDRINUS*

*Revised and Expanded*

GEORGE W. YOUNG, PHD  
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## 1. INTRODUCTION

This paper is written for those who recognize the majesty of the biblical narrative as a cultural heirloom of immeasurable worth. With this in mind, what follows is a contemporary reading and exegesis of Mark 1:21-28 and its parallels at Mark 14:53-72. From a methodological point of view it employs the tools of grammatical and narrative-critical methods of exegesis. Moreover, this paper exhibits a critical reading and analysis that is exclusive to Codex Alexandrinus.<sup>1</sup> To this extent it elucidates and exhibits features that are unique to the codex, both in terms of the text itself as well as concomitant conclusions. With respect to the *nomina sacra*—which appear copiously upon every page of the codex and without exception impinge upon issues related to hermeneutics and methodology—all insights gained from their appearance in this analysis are by no means limited to Codex Alexandrinus. Rather, all insights gleaned from the presence of *nomina sacra* in this analysis can be compared against any uncial manuscript within which they appear.

*Nomina sacra* can be likened to hinges upon which the pages of manuscripts turn or do not turn. Consequently, it is difficult to begin an exegesis of the codex without first discussing *nomina sacra* in contemporary biblical scholarship and in particular the work of the Paleontologist Ludwig Traube.<sup>2</sup> His historical investigation into the origin, the forms, and the widespread use of the *nomina sacra* was a milestone in biblical scholarship. It is all the more unfortunate, therefore, that since the publication of Traube's book, scholars have been reluctant to take up his cause.<sup>3</sup> Even for those biblical

<sup>1</sup> Codex Alexandrinus is available online at: [http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Royal\\_MS\\_1\\_d\\_viii](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Royal_MS_1_d_viii).

<sup>2</sup> Ludwig Traube, *Nomina Sacra: Versuch einer Geschichte der christlichen Kürzung* (München: C.H. Becksche), 1907.

<sup>3</sup> Flavio Bedodi, "I 'Nomina Sacra' nei papira greci veterotestamentari precristiani," *Studia Papyrologica* 13 (1974): pp. 89-103; Tomas Bokedal, *The Formation and Significance of the Christian Biblical Canon: A Study in Text, Ritual and Interpretation* (London: Bloomsbury, 2014), pp. 93-100; Schuyler Brown, "Concerning the Origin of the Nomina Sacra," *Studia Papyrologica* 9 (1970): pp. 7-19; Jose O'Callaghan, *Nomina Sacra in Papyrus Graecis Saeculi III Neotestamentariis* (Rome: Biblical Institute Press, 1970); George Howard, "The Tetragram and the New Testament"; Larry Hurtado, "The Origin of the Nomina Sacra: A Proposal," *JBL* 117 (1998): pp. 665-73; idem., *The Earliest Christian Artifacts: Manuscripts and Christian Origins* (Grand Rapids: Eerdmans), 2006; idem., *Identity and Interaction in the Ancient Mediterranean. Jews, Christians and Others: Essays in Honour of Stephen G. Wilson*, eds. Zeba A Cook and Philip A. Harland (Sheffield: Sheffield Phoenix Press, 2007), pp. 149-63; Jankowski, " 'Nomina Sacra' nei papiri dei LXX (secoli II e III d. C.)," *Studia Papyrologica* 16 (1977): pp. 81-116; E. Nachmanson, "Die Shcristliche Kontraktion auf griechischen Inschriften" *Eranos* 10 (1910), pp. 101-44; A. H. R. E. Paap, *Nomina Sacra in the Greek Papyri of the First Five Centuries A.D.: The Sources and Some Deductions* (Leiden: Brill, 1959); Colin H. Roberts, *Manuscript, Society and Belief in Early Christian Egypt* (London: Oxford University Press, 1979), pp. 26-48;

scholars who did take up Traube's challenge, most of their work was influenced by his palaeographic methodology, which sought to understand the origins, the forms, the and processes of writing *nomina sacra*, but not the textual content within which those same forms and processes were found (i.e., biblical narrative). Questions regarding a specialized grammar, rhetorical function, and narrative competency (all of which are essential to understanding the *nomina sacra*) remained unanswered. This seeming oversight no doubt came about because of a preference for text-critical editions of the Bible which do not include *nomina sacra*.<sup>4</sup> This, in turn, threw a veil over the uncial manuscripts within which the *nomina sacra* are only ever seen. Nonetheless, since most of the critical scholarship has focused on origins, I will only briefly cover what is most important in this regard, and then move on to an exegetical analysis of Mark 1:21-28 and parallels using Codex Alexandrinus as my primary text.

## 2. A BRIEF SURVEY ON THE ORIGINS OF THE *NOMINA SACRA*

To begin, at the most basic level *nomina sacra* are best understood as skeletal nouns,<sup>5</sup> which includes proper nouns (e.g.,  $\Theta\varsigma$  “G-d,”  $\Lambda\Nu\omicron\varsigma$ , “M-n”),<sup>6</sup> nouns of place (e.g.,  $\text{I}\overline{\text{H}}\overline{\text{X}}$  “Isr--l”) and nouns of things (e.g.,  $\overline{\text{P}}\overline{\text{N}}\overline{\text{X}}$  “Sp-r-t”). This is the most widespread and most basic understanding regarding the *nomina sacra* that appear in the Greek uncial manuscripts of the Bible.<sup>7</sup> The most obvious feature that signals the appearance of a *nomen sacrum* is (1) a

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Gunnar Rudberg, *Nuetestamentlicher Text und Nomina sacra* (Uppsala: A.B. Akademiska Bokhandeln, 1915); Kurt Treu, “Die Bedeutung des Griechischen für die Juden im römischen Reich,” *Kairos* NF15 (1973): pp. 123-44 (English translation online at <http://eawc.evansville.edu/essays/nepage.htm>); D. Trobisch, *Die Endredaktion des Neuen Testaments: Eine Untersuchung zur Entstehung der christlichen Bible* (Frieburg: Universitätsverlag Freiburg und Göttingen: Vandenhoeck und Ruprecht, 1996); C.M. Tuckett, “‘*Nomina Sacra*’: Yes and No?,” in *The Biblical Canons (BETL 163)*, eds., J.M. Auwers and H.J. De Jonge (Leuven: Leuven University Press/Peeters, 2003), pp. 431-58.

<sup>4</sup> The Nestle-Aland, *Novum Testamentum Graece* (Stuttgart: Deutsche Bibelgesellschaft, 1983) and the United Bible Society's, *The Greek New Testament* (New York: American Bible Society, 1975) are printed using miniscule font and do not contain any *nomina sacra*, even though to the best of my knowledge every manuscript—including the papyri—include *nomina sacra*.

<sup>5</sup> In German, “wortskelette,” Traube, p. 47.

<sup>6</sup> Uncial font used in this paper is a courtesy of The Greek Font Society (<http://www.greekfontociety.gr>).

<sup>7</sup> It is true that *nomina sacra* are found in abundance among the earliest Papyri fragments and other ancient artifacts, but, by default, papyri fragments rarely contain entire columns, much less entire books, and none contain the entire Bible. The lack of a papyri codices containing full columns and whole books impedes any narrative analysis of their *nomina sacra*. From a methodological perspective, all *nomina sacra* are narrative devices and therefore assume a full narrative. Consequently, papyri fragments are by their nature limited to palaeontological concerns. This is why I have placed the papyri outside my own analysis because their fragmentary nature limits their value as a methodological tool.

horizontal bar placed atop a series of re-occurring letters within (b) an uncial manuscript. The letters, which are always uncial, can be consonants, vowels, or some combination thereof. Typically, when the bar is placed over a grouping of letters, the effect is one of contraction and suppression; contraction, because usually only the first and last letters are visible to the reader, and suppression, because all remaining letters are suppressed or hidden beneath the horizontal bar. The rhetorical effect is the creation of skeletal nouns, both singular and plural. Moreover, this horizontal bar can be placed over individual letters to form numerals, or it can be tethered to the beginning or end of lines where it hangs over mere absence. If the horizontal bar is tethered to the end of a line, it has the power to generate a hidden *nu*.<sup>8</sup> In this latter case the effect is paradoxical in nature, both revealing and concealing a letter that forever remains unseen to the reader. The most important feature to note, however, is that the horizontal line placed above the letters bestows the surplus of meaning, in some cases even exercising a seemingly magical effect within the manuscript. In every occurrence, no matter if the horizontal line is used to conjure a letter, elicit a numerical value, or generate a proper noun, it is this horizontal line that holds the grammatical and syntactical power. In other words, if no horizontal line is tendered, then neither is there any *nomina sacra* to discuss.

From an historical point of view, it's worth asking if there be any specialized terminology within antiquity that addresses this peculiar stroke? The answer is "yes." The classical Greek philosophers offer up the notion of ἡ γραμμή (from γράφω) meaning both "a stroke of the pen" as well as "the sacred line" (ἡ γραμμή ἔιρα), which, when deployed demarcates both a beginning and an end of what is both sacred and divine.<sup>9</sup> Though an elusive idea, the concept of a sacred line among the classical Greek philosophers hints at a hidden link to the *nomina sacra* that is outside of the Jewish/Christian matrix.

Ludwig Traube, however, argued for the exact opposite. He maintained that all the *nomina sacra* could be traced back to Greek translations of the Hebrew Bible by Jewish scribes during the Hellenistic Era (323 BC – 31 CE).<sup>10</sup>

<sup>8</sup> This seems to be the original meaning of νὺ ἔφελκυστίκον, or "the *nu* dragged along," Henry Thackeray, *A Grammar of the Old Testament in Greek*, Vol. 1 (Cambridge: Cambridge University Press, 1909), p. 134. It is my opinion that this phrase came about on account of its use in the manuscripts at the end of a line.

<sup>9</sup> See "ἔραος" and "γραμμή" in *A Greek-English Lexicon, Seventh Ed.*, eds. G. H. Liddell and R. Scott (New York: 1883), pp. 316, 696, and Theocritus' phrase "τον ἀπο γραμμης κινειν λιθον," *Idylls*, §6.18 in *Bucolicorum Graecorum Theocriti Bionis Moschi Reliquiae Accedentibus Incertorum Idylliis*, second edition, ed. by Henricus Ludolfus Ahrens (Leipzig: 1884), p. 25. Cf. Plato's remarks concerning the κολοφώνια as an end-point in *Euthydemus* §301e, ed. John Burnet (Oxford: Oxford University Press, 1903); and, curiously, Alexander Negris, *A Dictionary of Modern Greek Proverbs, with an English Translation, Explanatory Remarks, and Philological Illustrations* (Edinburgh: Thomas Clark, 1831), p. 131.

<sup>10</sup> Traube, pp. 19-44.

The widespread practice of Jewish scribes rendering the Tetragram silent by reading אֲדֹנָי for יהוה is well documented in ancient literature.<sup>11</sup> Jewish scribes, to be sure, used a variety of means to remove the pronunciation of the divine name.<sup>12</sup> Traube reasoned that, during the process of translating from Hebrew to Greek, Jewish scribes “created” *nomina sacra* as a means of preserving their own scribal tradition, while at the same time adding to it.<sup>13</sup> In other words, he argued that Jewish scribes would have maintained their own tradition by placing the *nomen sacrum* ΚΓ (L-rd) for the Hebrew Tetragram יהוה. This line of reasoning is Traube's rationale for connecting the Hebrew Tetragram with the Greek *Nomina Sacra*.<sup>14</sup>

There are problems, however, with Traube's hypothesis. While it is true that Hellenistic Jews attributed to יהוה sacred and even magical values, one must keep in mind that יהוה is only one among several names in the Hebrew Bible. Yet יהוה was always the only name that was invested with silence (or renamed). This is in direct contrast to the history of *nomina sacra* which, from earliest times, always appeared as a plurality. This is an important point to consider. The Judaic tradition always only had one “*nomen sacrum*”—the Tetragram, whereas, even in the pre-Christian Greek scriptures (i.e., the Septuagint) there was always a plurality of *nomina sacra*. No Greek manuscript of the Torah has ever been discovered where the only *nomen sacrum* employed is ΚΓ. It is precisely this conundrum between the singularity of the Tetragram and the plurality of the *nomina sacra* that caused Traube to concede a “wavering” in his own hypothesis regarding the origins of *nomina*

<sup>11</sup> For example, Philo, *Vit. Moses* 2.114, 205 and Josephus, *Antiquities*, 2 §275; Hurtado draws attention to Leviticus 24:16, stating, “The ancient Jewish reverence for the name is reflected in the LXX translation of Lev. 24:16, which in Hebrew forbids ‘blaspheming the name of Yahweh,’ but in the LXX invokes death on one who ‘pronounces the name of the Lord,’” *The Origin of the Nomina Sacra*, p. 661, n. 16; See also M. Delcor, “Des diverses manières d’écrire le tétragramme sacré dans les anciens documents hébraïques,” *RHR* 147 (1955), pp. 145-73; J. Z. Lauterbach, “Substitutes for the Tetragrammaton,” *PAAJR* (1930-31), pp. 39-67; J.P. Siegel, “The Employment of Paleo-Hebrew Characters for the Divine Names at Qumran in the Light of Tannaitic Sources,” *HUCA* 42 (1971) 159-72; George Howard, “The Tetragram and the New Testament,” *JBL* 96 (1977), pp. 63-68.

<sup>12</sup> Hurtado, *The Origin of the Nomina Sacra*, p. 662; see also Emmanuel Tov, *Textual Criticism of the Hebrew Bible* (Minneapolis: Fortress Press, 1992), p. 216, 220; P. W. Skehan, E. Ulrich, J.E. Sanderson, P.J. Parsons, *Qumran Cave 4: IV, Paleo-Hebrew and Greek Biblical Manuscripts* (DJD 9; Oxford: Clarendon, 1992), pp. 168-69; G. A. Deissmann, “Greek Transcriptions of the Tetragrammaton,” in *Bible Studies* (Edinburgh: T & T Clark, 1901), pp. 321-36; P. J. Parsons, J. R. Rea, E. G. Turner, eds., *The Oxyrhynchus Papyri*, Vol. 50 (London: British Academy, 1983), pp. 1-3. This scribal practice was not simply the removal of the pronunciation of the Tetragram, it also involved the (re)naming of the Tetragram through the radical imposition of meaning upon specific Hebrew characters.

<sup>13</sup> Traube, p. 32.

<sup>14</sup> *Ibid.*, pp. 27-30.

*sacra*.<sup>15</sup> In order to get beyond this conceptual and historical impasse, Traube was compelled to postulated the unthinkable—that in the very earliest translation processes Jewish scribes acted *contrary to tradition*, and substituted the *nomen sacrum*  $\overline{\Theta\Gamma}$  (G-d) for the Hebrew יהוה instead of  $\overline{\Lambda\Gamma}$  (L-rd). This, of course, is not only implausible but is, in fact, untenable.<sup>16</sup>

That being said, there is a clear affinity in form and function between the Hebraic Tetragram and the Greek *nomina sacra*, but any analysis that limits itself to a strictly Jewish/Christian matrix is inevitably building upon a premise of impediment. This is why in more recent research scholars have sought explanations for *nomina sacra* within a larger Greco-Roman and ancient Near Eastern context (i.e., outside a strictly Jewish/Christian matrix).<sup>17</sup> Yet, despite these new trajectories in research, scholars still focus upon origins (i.e., upon forms and the processes that gave rise to subsequent forms, *etc.*), all the while ignoring the *context* and *setting* in which *nomina sacra* are found. I know of no monograph that has yet pursued an analysis of the rhetoric of *nomina sacra* within biblical narrative.

### 3. NARRATIVE COMPETENCE AND *NOMINA SACRA*

As mentioned above, all the *nomina sacra* are likened skeletal nouns couched within larger syntactical units. Within the columns of biblical manuscripts, however, they function as narrative devices. They occupy a unique relationship to all the surrounding text. The *nomina sacra* are a part of the larger narrative, engaging characters, events, and settings, all of which work together as a whole. But since the *nomina sacra* are for the most part only ever seen within uncial manuscripts, they presume a specific type of manuscript competence beyond

<sup>15</sup> Ibid., p. 31.

<sup>16</sup> One further point worth noting is Traube's quotation of Origen Adamantius regarding the Tetragram, who writes: “Ἑβραίοις χαρακτηῖται καὶ τὸ ὄνομα, Ἑβραίοις δὲ οὐ τοῖς νῦν, ἀλλὰ τοῖς ἀρχαιοτάτοις” (p. 27). Given Traube's genius, it is not surprising that he would include Origen's remarks for two reasons: (a) for Origen's choice of words, and (b) for attributing the practice of “cutting short” the enunciation of the divine name to the ἀρχαιοτάτοις. In the first instance, it is remarkable that Origen (b. 184 CE – d. 253 CE), being so close to the advent of Christianity and a reader of the Greek Bible, would use the word Ἑβραίοις to describe his contemporaries instead of Ἰουδαίους. In other words, Origen's choice of vocabulary is *alien* and *anachronous* to someone of his time and calibre; unless, of course, he is implicitly drawing a line of distinction between these two ethnic groups that is both historical and biblical in nature. In the second instance, by attributing the origin of “cutting short” the Tetragram to the “ἀρχαιοτάτοις,” Origen clearly does not attribute its origin to Hellenistic Jewish scribes, but rather intentionally attributes its origin to ancient Hebrews far outside of his own time as well as that of his (Jewish?) contemporaries.

<sup>17</sup> Alan Millard, “Ancient Abbreviations and the *Nomina Sacra*,” in *The Unbroken Reed: Studies in the Culture and Heritage of Ancient Egypt in Honour of A. F. Shore*, ed. C. Eyre, A. Leahy, and L. M. Leahy (London: Egypt Exploration Society, 1994), pp. 221-226; E. Nachmanson, “Die Shcriftliche Kontraktion auf griechischen Inschriften,” pp. 101-44.



what one might expect from an English translation of the Bible. This fact is what demarcates all the uncial manuscripts (and even the papyri), from eclectic versions of the Bible such the Nestle Aland or UBS Greek New Testaments.<sup>18</sup> Nonetheless, since this paper speaks of a narrative competency, one must appropriate a measure of theory and terminology that helps one to get beyond strict palaeontological and historical models of analysis. It is necessary, therefore, to briefly outline a narrative-critical theory that is amicable to the *nomina sacra*, since historical methods of exegesis (including textual criticism) produced little of value with respect to *nomina sacra*; rather their effect has been one of the exact opposite.

A fundamental premise to narrative-criticism is that reading and interpretation are dialogical in nature.<sup>19</sup> When someone reads a narrative, he or she is intimately involved in the production of meaning on many levels. I can think of no better an example of this than the *nomina sacra*, because, left alone on the page, they remain meaningless and inarticulate. Its not just the reader, though, who defines the text nor the meaning of a text, but also the reading community, i.e., those who read the same or similar texts. As Robert Fowler has noted:

Granted that the community defines what the text is and tells the reader how to go about reading [it]—at the same time the text (as defined by the community) molds the reader and constrains the critical gaze of the community, and, at the same time the reader (as instructed by the community) construes the text [in new and meaningful ways] and [thus] contributes to the evolution of the critical community.<sup>20</sup>

So, in any critical reading, a whole system of interpretive experience is brought to the text, which includes both the individual reader and the reading community.

For a critical reader, the uncial manuscripts assume a specific reading *persona*. This is without dispute. Uncial manuscripts “make certain

<sup>18</sup> An important exception are the pseudo-facsimiles of uncial manuscripts printed in the 19<sup>th</sup> century; i.e., *Bibliorum Sacrorum: Graecus Codex Vaticanus*, Vols. 1-6, Caroli Vercellone Sodalit Barnabitaie and Iosephi Cozza Monachi Basiliani eds., (Rome: 1868), and Constantine von Tischendorf, *Bibliorum Codex Sinaiticus Petropolitanus*, Vols. 1-4: *Auspiciis augustissimis imperatoris Alexandri II. ex tenebris protraxit in Europam transtulit ad iuvandas atque illustrandas sacras litteras edidit* (Petropoli: 1862).

<sup>19</sup> George W. Young, *Subversive Symmetry: Exploring the Fantastic in Mark 6:45-56* (Leiden: Brill, 2000), pp. 24-46.

<sup>20</sup> Robert Fowler, “Who Is the ‘Reader’ of Mark’s Gospel?,” (SBL: 1983 Seminar Papers): p. 45. It is important to keep at the fore of one’s mind that one’s own reading community may not be Robert Fowler’s reading community. In fact, one’s reading community may not even be Christian, Muslim, or Jewish. One’s reading community might not even be contemporaneous with contemporary biblical scholarship, even though he or she is familiar with it.

assumptions about the reader's beliefs, knowledge, and familiarity with [manuscript] conventions.”<sup>21</sup> Just like any other narrative, biblical manuscripts assume a *persona* that “possesses a particular knowledge and literary competence developed by the text.”<sup>22</sup> Furthermore, as Paul Danove points out, any reading competency includes a knowledge of “literary forms, sensitivity to rhetorical strategies, and facility in the syntactic and semantic manipulations of language.”<sup>23</sup> No reader knows all the linguistic or rhetorical strategies a narrative may assume of its “ideal reader,” but so long as a text has a reader, he or she will grow in narrative competency in concert with a reading community.

#### 4. MARK 1:21-28: CODEX ALEXANDRINUS

ΚΑΙ ΕΙΣΠΟΡΕΥΟΝΤΑΙ

IB ΕΙΣΚΑΠΕΡΝΑΟΥΜ ΚΑΙ ΕΥΘΕΩΣ ΤΟΙΣ  
 H CΑΒΒΑΣΙΝΕΙΣ ΕΛΘΩΝΕΙΣ ΤΗΣ ΣΥΝΑ  
 ΓΩΓΗΣ ΔΙΔΑΣΚΕΝ ΚΑΙ ΕΞΕΠΛΗΣ  
 IF ΣΟΝ ΤΟ ΕΠΙ ΤΗΣ ΔΙΔΑΧΗΣ ΑΥΤΟΥ ΗΝ ΓΑΡ  
 B ΔΙΔΑΣΚΩΝ ΑΥΤΟΥΣ ΩΣ ΕΞΟΥΣΙΑΝ  
 ΕΧΩΝ ΚΑΙ ΟΥ ΧΩΣ ΟΙ ΓΡΑΜΜΑΤΕΙΣ  
 IA ΚΑΙ ΗΝ ΕΝ ΤΗΣ ΣΥΝΑΓΩΓΗΣ ΑΥΤΩΝ ΑΝΘΡΩ  
 H ΕΝ ΠΝΙΑ ΚΑΘΑΡΤΩ ΚΑΙ ΑΝΕΚΡΑΖΕ  
 ΛΕΓΩΝ ΑΙΑ ΤΗ ΜΕΙΝ ΚΑΙ ΣΥΓΓΝΑΖΑ  
 ΡΗΝ ΕΛΘΕΣ ΑΠΟ ΛΕΣΙΗΜΑΣ ΟΙΔΑΜΕ  
 ΤΙΣ ΕΙΟΛΓΙΟΣ ΤΟΥ ΘΥ ΚΑΙ ΕΠΙ ΤΕΙ ΜΗ  
 ΣΕΝ ΑΥΤΩ ΟΙΣ ΛΕΓΩΝ ΦΕΙΜΩΘΗΤ ΚΑΙ ΕΞ  
 ΗΛΘΕ ΕΞ ΑΥΤΟΥ ΚΑΙ ΣΠΑΡΑΞΑΝ ΑΥΤΟ  
 ΤΟ ΠΝΕΥΜΑ ΤΟ ΚΑΘΑΡΤΟΝ ΚΑΙ ΚΡΑ  
 ΖΑΝ ΦΩΝΗ ΜΕΓΑΛΗ ΕΞΗΛΘΕΝ ΕΞ  
 ΑΥΤΟΥ ΚΑΙ ΕΘΑΜΒΗΘΗ ΣΑΝ ΑΠΑΝΤΕΣ  
 ΩΣΤΕ ΣΥΝΖΗΤΕΙΝ ΠΡΟΣ ΑΥΤΟΥΣ  
 ΛΕΓΟΝΤΕΣ ΤΙ ΕΣΤΙΝ ΤΟΥΤΟ ΤΙΣ Η ΚΑΙ  
 ΗΝ ΑΥΤΗ ΔΙΔΑΧΗ ΟΤΙ ΚΑΤΕΞΟΥΣΙΑΝ  
 ΚΑΙ ΤΟΙΣ ΠΝΕΥΜΑΣΙΝ ΤΟΙΣ ΚΑΘΑΡ  
 ΤΟΙΣ ΕΠΙ ΤΑΣ ΣΕΙ ΚΑΙ ΥΠΑΚΟΥΟΥΣΙ  
 ΑΥΤΩ ΕΞΗΛΘΕΝ ΔΕ Η ΑΚΟΗ ΑΥΤΟΥ  
 ΕΥΘΥΣ ΕΙΣΟΛΗΝ ΤΗΝ ΠΕΡΙΧΩΡΟ  
 ΤΗΣ ΓΑΛΙΛΑΙΑΣ

<sup>21</sup> Peter Rabinowitz, “Truth in Fiction,” *Critical Inquiry* (1974): p. 126.

<sup>22</sup> Ibid., p. 127.

<sup>23</sup> Paul Danove, “A Method for Analyzing Narrative Communication,” in *The End of Mark's Story: A Methodological Study* (Leiden: 1993): p. 68. For an excellent discussion of the various models of narrative communication see pp. 55-75.

#### 4.1. Critical Observations and Analysis

There are a number of inaugural features presented to the reader in this passage. The *nomen sacrum* **ΑΝΟC**, for example, appears here for the first time, as well as Capernaoum, synagogue, a teaching, the idea of an unclean spirit, the notion of an exorcism, and the inception of a rumour, to name but a few. The episode also occupies a secondary position in the Gospel narrative, being preceded by the Baptism of John and, more importantly the vision of the tearing of the heavens (Mk. 1:10; cf. Mk. 14:63). This latter event precedes and forms the backdrop to Mark 1:21-28 and parallels (14:53-72). It is also pivotal insofar as it sets in motion the much larger plot of the Gospel itself.

To be sure, it begins with the reader being pulled by the narrator through a threefold division of boundaries: (a) he/she enters Capernaoum, and then (b) he/she enters the Sabbaths, and then (c) he/she enters their synagogue (Mk. 1:21). The narrative in this way identifies three types of boundaries: those that are (a) political, (b) those that are cultural, and lastly (c) those that are religious in nature. The identification of boundaries is crucial, because it lays the foundation for defining what is lawful and unlawful, acceptable and unacceptable, and, more to the point, what is clean versus unclean. In this way the narrative world creates various types of acceptable and unacceptable behaviours for its characters, and this rhetoric is reinforced by a plurality of borders and boundaries. For in any society, culturally imposed norms vary from one context to another, and sometimes may even straddle one or more boundaries. Within each boundary characters are defined by the extent of a boundary's domain and the limits of its influence. Thus, what might be clean within a political boundary, might be deemed unclean within a religious boundary. From within each boundary emerges a line of demarcation, a sacred line, that establishes the clean/unclean dichotomy, and thus the premise for the possibility of an exorcism. If there be no sacred line, then no exorcism of any kind can occur, no matter if it be political, cultural, or religious in nature.

There is a total of five *nomina sacra* throughout this episode: **ΑΝΟC**, **ΠΝΙ**, **ΙΥ**, **ΘΥ**, and **ΙC**.<sup>24</sup> As mentioned previously, this is the first time the *nomen sacrum* **ΑΝΟC** appears. It appears here first, and, more to the point, in *their* synagogue (i.e., not *his* synagogue). Here both the form and the content of the narrative merge. A rhetoric of *form* suggests that the appearance of the *nomen sacrum* **ΑΝΟC** is the sign and the signal to the reader of an unclean spirit. The dramatic irony at this point is hard to miss. For example, Is the *nomen sacrum* **ΑΝΟC** by default unclean or must it first be in *their* synagogue? The possessive pronoun in the phrase “*their* synagogue” is key, for it implies that a *perceived* boundary has been crossed. Whether the boundary is

<sup>24</sup> For a comprehensive discussion of these forms, see Traube, *Nomina Sacra*, pp. 88-96, 101-103, 113-116.

legitimate or not is open to question. One would have to consider the self-perception of those who make up the synagogue. In any case, the juxtaposition of the sacred and the profane is highly rhetorical. Interesting enough, Dirk Jongkind, in his own analysis of *nomina sacra* asks, “Did the use of a *nomen sacrum* [ever] amount to an interpretation of the text?”<sup>25</sup> The answer, of course, is always in the affirmative. At this point it is best to keep in mind that the reader’s voice is the voice of every character in the narrative—except for those cases where the reader chooses *not* to enunciate the *nomina sacra*. Therefore, only a preconceived notion of what the manuscript *cannot* say or convey might cause one to dismiss out-of-hand a *nomen sacrum* as a rhetorical device. But even if a reader manages to overcome the obstacles posed by **ΑΝΟC**, he or she should guard against being impaled by the next; for in Codex Alexandrinus the reader is introduced to *nomina sacra* that teach with authority, they are not like γράμματα, neither in form nor in function. *Nomina sacra* function as narrative devices first, only in a secondary sense can they be perceived as letters or words. As narrative devices they can bind the tongue, stopple the ears, or veil the eyes, in as much as they can loose the tongue, unstop the ears, and open the eyes. The power, of course, resides with the competent reader who can choose either to enunciate them or not to enunciate them. If left un-enunciated, then the reader creates lacunae in the text (i.e., moments of inaudibility) invested with secrecy.

In any event, the *nomina sacra* in this episode are endowed with an unabashed mix of the sacred and the profane. It is precisely because **ΑΝΟC** is joined with the *nomen sacrum* **ΠΝΙ** that it is declared unclean by the narrator. **ΑΝΟC** has **ΠΝΙ** and thus both are unclean. Once again, form and content, meaning and message, merge in this episode. When this same **ΑΝΟC** “cries out” (Mk. 1:24), we see two more *nomina sacra*, **ΙΥ** and **ΘΥ** on the lips of the unclean spirit. The sheer abundance of *nomina sacra* in this passage test the idea of boundaries, and especially those boundaries that define what is clean and unclean.<sup>26</sup>

<sup>25</sup> Dirk Jongkind, *Scribal Habits of Codex Sinaiticus: Texts and Studies, Third Series* Vol. 5 (Piscataway: Gorgias Press, 2007), p. 61; see also “*Nomina Sacra*, Ligatures, Itacisms, Text-Divisions,” pp. 61-129.

<sup>26</sup> It is important to distinguish between an unclean spirit as something created by culturally imposed norms and values, and a demon (δαίμόνιον). From a strictly etymological point of view, a demon is anything that exhibits divine or god-like attributes, but which is *not* a deity. A demon can be something (or even someone) to which divine attributes are *attributed*, but which is *not* divine. One can assign, for example, the term “demonic” to *objects* and *artifacts* exhibiting or conveying divine-like attributes, but which in and of themselves lack the fullness of the deity. For a fuller discussion see “*Δαίμόνιον*,” H. G. Liddell and R. Scott, *A Greek-English Lexicon*, pp. 305-6.

The content of the profane cry is important. The unclean spirit cries out,

AIA! What is in us and you,  
 ΙΥ Nazarene!  
 Have you come to destroy us?  
 We have known you, who you are,  
 the holy one of ΘΥ!.

It begins with the question, “What is in us and you?” Now, a fundamental premise to any narrative is that it is always self-referential. One is compelled, therefore, to pose this same question, albeit in a vehemently self-referential manner: “What is in **HMEIN** and **CY**?” In this way, one looks first to the text for an answer to any question it poses regarding itself. The most basic response to this question is letters—black letters surrounded by a white background. But if we can advance beyond the mundane, then we will surely encounter a *misspelling* in the pronouns for “us” and “you” that extends beyond issues of mere orthography.<sup>27</sup> In the first instance, the word for “us,” **HMEIN** (dative plural), should be written ἡμῖν, and the word for “you,” **CY** (dative singular), should be written σοί. For the competent reader, the misspelling can only be deliberate, because the narrative itself not only acknowledges the misspelling, but deliberately calls the reader’s attention to it.<sup>28</sup> This type of rhetoric is unique. There are references, however, to a similar rhetoric among the ancient Greek writers. Recall, for example, the letter-bearers mentioned by Theopompus (*circa*. 390 BCE). “The Lacedaemonians,” writes Theopompus, “bore Λ upon their shields, and the Messenians, the letter **M**. These [letters] flash like lightening [in the text] and are intended to terrorize [the reader].”<sup>29</sup> In a similar fashion, we see that **HMEIN** is bearing the letter **Ε**, and that **CY**

<sup>27</sup> These so-called “itacisms”—the substitution of **ΕΙ** for **Ι**— appear copiously in the manuscript. For a dissenting discussion of the substitution of **ΕΙ** for **Ι**, see C.C. Caragounis, *The Development of Greek and the New Testament* (Tubingen: Mohr Siebeck, 2004), pp. 492, 500-501; Dirk Jongkind, *Scribal Habits of Codex Sinaiticus*, pp. 90-94.

<sup>28</sup> It is unfortunate that this rhetoric seems to have completely eluded biblical scholars. Neither the Nestle Aland nor the UBS Greek New Testaments mention anything with respect to misspellings at Mk. 1:24. I can only surmise, therefore, that the misspelling at Mk. 1:24 catches the textual critics in their own cunning.

<sup>29</sup> Photius Lex: Λαμβδα ἐπὶ ταῖς ασπισίν οἱ Λακεδαιμονιοὶ ἐπεγραφον, ὥσπερ οἱ Μεσσηνιοὶ Μ Εὐπόλις. Ἐξεπλαγή γὰρ ἰδὼν στίλβοντα τὰ λάμβδα. Οὕτως καὶ Θεόπομπος, Theopompi fragmenta, § 325 in *Fragmenta Historicorum Græcorum*, Vol. 1, ed., Ambrosio Firmin Didot (Paris: Institutii Regii Franciæ: 1841), p. 330. Here, οἱ Λακεδαιμονιοὶ literally means “the lucky demons” and οἱ Μεσσηνιοὶ “the Messianic Ones.” See also H. G. Liddell and R. Scott, “Λ” in *A Greek-English Lexicon*, p. 821. Cf. the grammatical view of reality in Empedocles and the Orphic poets who refer to their countrymen as “colophons”—i.e., the final stroke or signature at the end of a manuscript; Edwin Arnold, *The Poets of Greece* (London: Cassel, Petter, and Galpin, 1869), pp. 160-62.

is holding out the letter **Υ**, albeit in an extreme form of grammatical defiance. Such acts of defiance demand etymological scrutiny.

In the first instance, the ancient Greeks originally did not call the letter **Ε** “ἔψιλόν,” but rather they called the letter **Ε** “εἰ.”<sup>30</sup> This is exactly what one *sees* in the dative plural pronoun **ΗΜΕΙΝ**, but is not what one *hears* in the dative plural ἡμῖν.<sup>31</sup> In the second case, the reader hears the dative singular σοί, but *sees* **ΕΥ** with the long vowel οῦ (genitive singular). Once again, originally the ancient Greeks called the letter ὀμικρον, “οὔ,”<sup>32</sup> or in uncial script “ΟΥ.” This is almost what one *sees* in the pronoun “**ΕΥ**,” but it is exactly what one *hears* in the long vowel “**Υ**” written “οὔ,” as in ὑψιλόν. In ancient Greek, once the letters εἰ and οὔ were attached as prefixes to ψιλόν, they were, ironically, no longer naked (ψιλόν means “to be naked”), because their etymological root which included *both* what one sees and hears was thereafter concealed—except, of course, for these instances found within Codex Alexandrinus where the narrative calls attention to it.<sup>33</sup> Thus, the narrative rhetoric at Mk. 1:24 incorporates what is both seen and heard, and what is both written and spoken, essentially a dialectic between γραφή and ῥημα.<sup>34</sup>

If what is argued above be genuine, and if one corrects the misspelling in both pronouns, extracting the **Ε** and **Υ**, then the reader is left with a surplus of two letters.<sup>35</sup> If one places them like this **ΕΥ**, then the reader has *one* of the names Adam assigned to the γυνή in the Paradise of **ΕΔΕΜ** (Gen. 2:23b, 4:1),

<sup>30</sup> Plato explains: ἀλλὰ γὰρ δῆλον ὅτι ἴεσις βούλεται εἶναι· οὐ γὰρ ἦτα ἐχρώμεθα ἀλλὰ εἶ τὸ παλαιόν. ἡ δὲ ἀρχὴ ἀπὸ τοῦ κτείν· ξενικὸν δὲ τοῦνομα· τοῦτο δ' ἐστὶν ἰέναι. εἰ οὖν τις τὸ παλαιόν αὐτῆς εὔροι ὄνομα εἰς τὴν ἐμετέραν φωνὴν συμβαῖνον, ἰέσις ἂν ὀρθῶς καλοῖτο, “Cratylus Theaetetus,” §§426c, 437b in *Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana*, eds. C.FR. Hermann – M. Wohlrab (Leipzig: Aedibus B. G. Tuebneri, 1902).

<sup>31</sup> H. G. Liddell and R. Scott, “E” in *A Greek-English Lexicon*, p. 385.

<sup>32</sup> Plato, “Cratylus Theaetetus,” §416b-c, in *Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana*, eds. C. FR. Hermann – M. Wohlrab (Leipzig: Aedibus B. G. Tuebneri, 1902); “O,” G. H. Liddell and R. Scott, eds., *A Greek-English Lexicon*, pp. 995-6.

<sup>33</sup> These examples and other phenomena elsewhere raises questions concerning the methodological integrity used in dating Codex Alexandrinus and other uncial manuscripts.

<sup>34</sup> Any so-called “itacism” found within Codex Alexandrinus may hold in tension/conflict what is *seen* versus what is heard *heard*, as well as a distinction between what is *written* versus what is *spoken*.

<sup>35</sup> Codex Vaticanus picks up the surplus **Ε** and uses it as a red marker in the margin for this exact same episode (Mk.1:21-28). In Codex Sinaiticus the same surplus **Ε** is placed between the columns at Mk. 1:24. Once again, these examples and other phenomena elsewhere raises questions concerning the methodological integrity used in dating Codex Alexandrinus and other uncial manuscripts. Its unfortunate, but as Dirk Jongkind notes, “any study of the ... apparatus of a given manuscript will suffer from a very serious drawback, which is that hardly any comparative data from other manuscripts [is] available,” and “I do not know of any systematic study of the variations within the Greek Eusebian apparatus apart from the study of Nestle and a single article by Nordenfalk”; *Scribal Habits of Codex Sinaiticus*, p. 100.

whose name also stands as a prefix to the word “Gospel,” i.e., εὐ-αγγέλιον.<sup>36</sup> On the other hand, if the reader turns them round the other way, he or she has the vocative root **ΥΕ**, meaning “Son.”<sup>37</sup>

We need to return to the question, “What is in **HMEIN** and **CY?**,” because in addition the misspelling noted above, there is still more to exegete. But in order to further unpack the question, we need to turn our focus to the Paradise narrative, and in particular the dialogue between the Serpent and the Woman (Gen. 3:1-5). That the Paradise Narrative informs one's understanding of the Gospel is rarely disputed among biblical scholars. But it is worth asking, Just how much does the Paradise narrative inform the Gospel, especially since

<sup>36</sup> The connection between the Paradise narrative and the Gospel is mentioned in Rm 5:12-14, 1 Cor. 15:22, 45; 1 Tim 2:13-14; Jude 1:14. However, the idea of preaching a “dead son,” which is the preaching of Paul (1 Cor. 1:23), comes about as a consequence of Adam assigning *names*, the first name being γυνή. In other words, by naming the γυνή Adam makes no distinction between the γυνή and the animals (Gen. 2:20), and even puts it/her on par with the *figurines* (Gen. 2:19b)—although this may have been deliberate. For at Gen. 2:19-20 the emphasis is placed upon the act of *speaking*, and more to the point, of speaking to *figurines*, which then leap off the page and suddenly come alive. At Gen. 2:19b the phrase “living soul” is almost exclusively used to describe paintings, figurines, or sculptures, and refers strictly to the *image* or *figure* of the object being observed (see “Ζωον,” in H. G. Liddell and R. Scott, *A Greek-English Lexicon*, p. 603). This being the case, what is actually named by Adam are shadows, outlines, and images of reality, but which in fact are *not* reality. In the paradise narrative these images exist as “living souls,” having the *form* of the thing represented but lacking the actual *likeness* or *substance* of that to which they refer. This is why, for example, Adam originally lacked a suitable helper (Gen. 2:20b). Adam uses three terms to describe this “sacred character” in **ΕΔΕΜ**, all of which are labels for what he sees and/or experiences: (a) **ΓΥΝΗ** “woman” (Gen. 2:23). She receives this name “because she was from Andros” (i.e., one of the Cyclades Islands in the Aegean Sea [see Herodotus, *The Histories*, Bk. 8, ch. 111, and Demosthenes, *Against Neaera*, Speech 59, §64]). (b) **ΖΩΗ** “life” (Gen. 3:20), though it is actually *a feature* of the γυνή that Adam names “life” and not the γυνή itself/herself. And (c) **ΕΥΑ** “good” (Gen. 4:1). At this point, one must keep in mind that the γυνή of the paradise narrative resonates on more than one semantic level. For example, the γυνή brought to Adam had been taken from the Isle of Andros, which may well be the male equivalent to Lesbos. If the latter be the case, then the γυνή brought to Adam may in fact have been a man with the *appearance* or *image* of a woman (cf. 1 Tim. 2:14a). There are several indicators within the paradise narrative that allow for such a reading. To be sure, even the name “Adam” resonates on more than one semantic level. There are three distinct, yet interchangeable references used to describe the man: (a) **ΑΝΟC**, (b) **ΑΔΑΜ**, and (c) **ΑΝΔΡΙC**. In this last case, **ΑΝΔΡΙC** can refer both to a citizen of Andros and/or—not to a man but to the *image* or *appearance* of a man (e.g., a woman with the *appearance* of a man). See especially “Ανδρίας” in Liddell and Scott, *A Greek-English Lexicon*, p. 122. The lexical entry “Ανδρίς” in E. Hatch and H. A. Redpath's, *A Concordance to the Septuagint and Other Greek Versions of the Old Testament* ([Oxford: Clarendon Press, 1906], p. 86) is a bold attempt to provide a root entry that is consistent with Gen. 3:23. Recall, moreover, that **ΟΘC** moulds the **ΑΝΟC** from a “mound of earth” or what archaeologists refer to as a *Tel* (Gen. 2:7). The aim of this moulding is most definitely to instill a type of psychological programming that is the pre-requisite for the **ΑΝΟC** being placed in **ΕΔΕΜ**. And the naming at Gen. 2:18-20 is, moreover, a test of the efficacy of the

it bears as a prefix the name of Adam's wife? First, let us recall that the Serpent came to the woman, not to Adam, even though "her man" was present.<sup>38</sup> Concerning the Serpent (ὄφις), its sagacity is rarely doubted among biblical scholars, simply because the scripture itself describes the Serpent as "the most insightful of all the beasts" (Gen. 3:1). The superlative φρόνιμωτατος means "the most wise,"<sup>39</sup> and denotes extreme sagacity, sharp discernment, and, more to the point, possessing esoteric or hidden knowledge.<sup>40</sup> And herein lies the axis upon which the whole Paradise narrative turns. For without the prospect of a hidden or esoteric knowledge, the Paradise narrative is meaningless (i.e., there would be no need to speak of a *forbidden* knowledge).<sup>41</sup> The application of this sagacity implies a volitional act based upon hidden knowledge.<sup>42</sup> This is in

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psychological programming. Lastly, one final point worth noting in this regard is that the phrase "Paradise of **ΕΔΕΜ**," though often translated "a garden" or "pleasure park," is more precisely translated as "place of terror." This latter meaning is much more consistent with the etymology of the word παράδεισος (i.e., παρα "beside" and δεις "terror"). See the verbal root "δειδω" in H. G. Liddell and R. Scott, *A Greek-English Lexicon*, p. 312.

<sup>37</sup> The vocative root extracted from the text lacks the horizontal line written atop the letters. Another vocative form, however, **ΥΙΕ** (re)appears at Mk. 5:7 with four (4) dots placed above it. Much like the cancellation dots used by the Qumran and the Alexandrian scribes, Mk. 5:7 exemplifies the exact same characteristics. In the case of Mark 5:1-10, the codex even reflects the exact same setting and region as the Qumran community; see, Emanuel Tov, *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert* (Leiden: E.J. Brill, 2004), pp. 184, 205-08.

<sup>38</sup> It is plausible that the Serpent comes to the woman because **ΟΘΕ** had cast ἔκστασις upon the Ἀδὰμ, who then falls into a ὕπνος (cf. Gen 3:24). The term ἔκστασις literally means "to stand outside oneself" and implies a type of metaphysical division in one's consciousness, resulting in *hypnos* or a deep sleep. The figurines were instrumental in bringing about Adam's *ekstasis*. According to Greek mythology Hypnos was the twin bother of Death, both of which were born of the Night without the aid of a father (See Homer, *The Iliad* §§ 14.231ff., 16.672, 682; Hesiod, *Theogony* § 212); Liddell and Scott, *A Greek-English Lexicon*, p. 1562.

<sup>39</sup> Raphael Kühner, *Grammar of the Greek Language*, trans. by B.B. Edwards and S.H. Taylor (New York: Appleton and Company, 1852), pp. 105-06.

<sup>40</sup> Indeed, the whole paradise narrative and especially the dialogue between the Serpent and the Woman revolves upon esoteric or hidden knowledge. Without the assumption of a hidden knowledge, the paradise narrative is meaningless.

<sup>41</sup> In the Paradise Narrative there are two trees. At Gen. 2:9b the tree of the knowledge of good and evil is described as a tree that is clearly seen (εἰδέναι) and visible to the eyes. Then, at Gen. 2:17 the same tree is described as "the tree to know γινώσκειν good and evil." This subtle change must not be taken lightly. It indicates that an undisclosed amount of time has elapsed and that the tree was no longer clearly visible to the eyes. In other words, by the time the reader gets to Gen. 2:17 there is only a faint knowledge of the tree's existence, and that it is somewhere in the Paradise of **ΕΔΕΜ**. Finally, at Gen. 3:1-3 in the dialogue with the Serpent the woman gives her account of the forbidden tree as "the tree in the middle of the paradise," displaying a "ripe fruit" (καρπός). But, to our astonishment, the tree the woman describes is *not* "the tree of the knowledge of good and evil." Much to the contrary, it is "the tree of life in the middle of the paradise" first mentioned at Gen. 2:10.

<sup>42</sup> See "φρόνιμος" in H. G. Liddell and R. Scott, *A Greek-English Lexicon*, p. 1630.



fact what is offered to the woman—the ability to exercise a volitional act based upon esoteric knowledge.

Returning to the question, “What is in **HMEIN** and **CY?**,” just like the the unclean spirit questions the **TC** in the *dative case*, so also the Serpent (ὄφις) questions the woman in the *dative case*, i.e., τη γυναικι (Gen. 3:1b); and just like the unclean spirit speaks as a plurality to the **TC**, so also the Serpent speaks to the woman as a plurality at Gen. 3:1, 3-4.<sup>43</sup> In other words, there are syntactical and grammatical similarities between the the Genesis Serpent and the unclean spirit at Mark 1:24, albeit they are opposites. In Genesis the Serpent speaks to the woman as if *she* is a plurality, whereas in the Gospel of Mark the unclean spirit speak as if *it* is a plurality.

Since there is a connection between the Paradise narrative and the Gospel of Mark, then we may assume that *both* the Paradise narrative and the Gospel turn on an axis of esoteric knowledge. In the former, we may postulate that it is the Serpent itself who is in fact *the* esoteric knowledge. Recall, for instance, the highly elusive and epic Greek inflection -οφιν. This inflection comes to us from a history unknown (i.e., even in Homer it is a relic of unknown antiquity). Though the inflection is often assigned by grammarians to the *dative plural*, it is an exceedingly elusive inflection and resists being declined. We see, for example, the inflection appearing in the *genitive plural*, the *genitive* and *dative singular*, and even denoting at times the *ablative*.<sup>44</sup> The inflection also occupies an etymological link to pronouns of the *first* and *second person plural*,<sup>45</sup> which is exactly what confronts the reader at Mk. 1:23-24.<sup>46</sup> In appearance this inflection bears the exact same semblance as the word for “Serpent,” i.e., ὄφιν, and left to itself the inflection literally mean “Serpent.”<sup>47</sup> We see a spectacular example of the inflection in the phrase: θεόφιν μήστωρ ἀτάλαντος.<sup>48</sup>

The archaic Greek inflection -ὄφιν is, therefore, of great exegetical importance, because as an *inflection* it naturally and easily attaches itself to any noun of its class within a narrative, but especially *sacred narrative*. This same

<sup>43</sup> Everything spoken by the Serpent to the woman is posed in the second person plural (including all pronouns) just like initial command given to Adam at Gen. 2:17 is spoken in the second person plural.

<sup>44</sup> R. Kühner, *Grammar of the Greek Language*, p. 249; D. B. Monro, *A Grammar of the Homeric Dialect*, second edition (Oxford: Clarendon Press, 1891), pp. 86, 148-151.

<sup>45</sup> D. B. Monro, *A Grammar of the Homeric Dialect*, p. 86.

<sup>46</sup> For example, when the **ANOC** cries out he speaks in the first person plural, i.e., “we have known you” and “have you come to destroy us,” even though **ANOC** is in the nominative singular case.

<sup>47</sup> The οφιν or “serpent” falls within a class of nouns all of which originally included the digamma. See R. Kühner, *Grammar of the Greek Language*, §§ 62-63. For a thorough discussion of the Digamma see D. B. Monro, *A Grammar of the Homeric Dialect*, pp. 361ff.

<sup>48</sup> The lexical entry is “θεόφιν,” H. G. Liddell and R. Scott, *A Greek-English Lexicon*, p. 632. Cf. Homer, *Iliad*, Bk. 7, §365-367; Bk. 17, §101; and Bk. 23, §347.

inflection becomes personified in the Paradise narrative and the role it plays is that of *scripture personified*. Hence, even if there be esoteric knowledge distinct from the Genesis account, e.g., the Homeric Epics, the knowledge revealed in the Paradise narrative is exclusive to the Serpent itself, and by its very nature *hidden*.<sup>49</sup> This hidden aspect, moreover, is heightened insofar as once the *inflection* became personified as *noun*, it was indistinguishable from other nouns, and thus no longer compelled *as an inflection* to serve the larger narrative, even though in the Homeric Epics the inflection was compelled to serve (as a witness). These links, properly understood, establish a framework for explaining anomalies at Mk. 1:21-28 and elsewhere.

Let us return, therefore, to the cry of profanity at Mk. 1:24. If one reads carefully, the unclean spirit—*like an inflection*—attempts to attach epithets and labels to the **IC** in order to limit and define the *nomen sacrum*. It does this by attempting to seize (1) the *nomina sacra* **IY** and **ΘY**; (2) assigning to the **IC** the labels “Nazarene” and “Holy One”; and (3) claiming to possess esoteric knowledge (i.e., “we know *you*, who *you* are...”). All these epithets and labels are defined by the narrator as unclean. They are unclean because, among other things, they misconstrue anomalies in the way the *nomen sacrum* **IC** declines in the genitive and dative singular. When at Mk. 1:25 the **IC** rebukes the unclean spirit and commands, Φιμώθητι “Be muzzled!”<sup>50</sup> this muzzling includes *all* of what is being spoken by the unclean spirit, including the exploitation of **IY** and **ΘY**, the labels “Nazarene” and “Holy One,” and all esoteric claims associated with the phrase “we know *you*, who *you* are,” as well as *all* the grammar, syntax, and cases with which the unclean spirit speaks.

The muzzling of **IY** and **ΘY** is intended to bind the exploitation of “sacred names” by the unclean *personae*. The muzzling, however, only extends to what is *spoken and heard* under the guise of “sacred names,” *not* to what is actually *seen and written* (i.e., **IY** and **ΘY** continue to appear copiously throughout the Gospel).<sup>51</sup> The muzzling, therefore, is designed to bind an unclean interpretation of **IY** and **ΘY** in the genitive and dative cases, not the appearance of the *nomina sacra* themselves. As a result, the *nomen sacrum* **IY** (doubled) and **ΘY** function in the Gospel as veils, subtly revealing and concealing a fundamental discord in what is seen/written versus what is spoken/heard.

<sup>49</sup> The name “Homer” literally means “to be join together” and “to serve as a pledge,” see ὁμηρος in H. G. Liddell and R. Scott, *A Greek-English Lexicon*, p. 1022.

<sup>50</sup> Φιμώθητι is an aorist imperative in the passive voice. The aorist is perhaps best translated “Be muzzled!” or more emphatically “Shut up!” In any dialogue the aorist passive imperative conveys an impassioned or emphatic expression of determination, which takes place in the present tense but which the narrator wishes to represent as something having been previously established in the *speaker's* own mind; R. Kühner, *Grammar of the Greek Language*, p. 347; D. B. Monro, *A Grammar of the Homeric Dialect*, p. 65.

<sup>51</sup> One need only recall the plethora of divergent interpretations of the Bible in order to grasp this point.

The implications of the discord are profound. To be sure, the exorcism unveils a discord in how the **ΙC** declines grammatically. For instance, when the *nomen sacrum* **ΙΥ** doubles in the genitive and dative cases, it signals a discord between what is seen/written and what is spoken/heard. The *nomen sacrum* **ΙC** (nominative) and **ΙΝ** (accusative) is derived from that class of nouns ending with -ι, *not* -υ.<sup>52</sup> Thus when the anomaly of the **ΙΥ** / **ΙΥ** in the genitive and dative cases appears, the intention is to *inform* the reader as to the existence of the discord. The intention is *not* to confuse the reader, though admittedly it is difficult to understand. This is why the exorcism is narrated, and it is done so at the very beginning of the Gospel. The table below outlines (a) how the **ΙC** is declined based upon the doubling **ΙΥ** / **ΙΥ**,<sup>53</sup> in the genitive and dative cases, and then (b) how the **ΙC** is declined using the root/inflection οφίς(ν).

How <b>ΙC</b> Declines Before/After the Exorcism: Mark 1:24-25			
That Which Is Seen/Written		That Which Is Spoken/Heard	
The Cases	How <b>ΙC</b> declines in the Gospel of Mark, according to a discord between <b>ΙC</b> / <b>ΙΝ</b> and <b>ΙΥ</b> / <b>ΙΥ</b>	The Cases	How <b>ΙC</b> declines in the Gospel of Mark according to what is <i>spoken</i> , the root being οφίς(ν)
Singular		Singular	
Vocative	<i>Veiled in the Gospel</i>		<b>Ι</b>
Nominative	<b>ΙC</b>	Nominative	<b>ΙC</b>
Genitive	<b>ΙΥ</b> (seen but <i>not</i> spoken)	Genitive	<b>ΕΩC</b> (spoken but <i>not</i> seen)
Dative	<b>ΙΥ</b> (seen but <i>not</i> spoken)	Dative	<b>ΕΙ</b> (spoken but <i>not</i> seen)
Accusative	<b>ΙΝ</b>	Accusative	<b>ΙΝ</b>
Plural		Plural	
Vocative	<i>Veiled in the Gospel</i>	Vocative	<b>ΕΙC</b>
Nominative	<i>Veiled in the Gospel</i>	Nominative	<b>ΕΙC</b>
Genitive	<i>Veiled in the Gospel</i>	Genitive	<b>ΟΦΙΝ</b>
Dative	<i>Veiled in the Gospel</i>	Dative	<b>ΟΦΙΝ</b>
Accusative	<i>Veiled in the Gospel</i>	Accusative	<b>ΕΙC</b>
Dual	<i>Veiled in the Gospel</i>	Dual	<b>ΝΩΙ</b> (cf. Suffix. <b>Ε-Γ-Ε</b> )

<sup>52</sup> R. Kühner, *Grammar of the Greek Language*, pp. 81-82.

<sup>53</sup> Cf. Gen. 3:21.

The above table illustrates the etymological history for the *nomen sacrum* **ἰϛ**, its historical affinity to the ancient epic root -οφιν, and its cryptic personification as the Serpent in the Paradise narrative. It also illustrates that there is an anomaly in the way **ἰϛ** declines in the genitive and dative singular, and this anomaly signals an on-going discord between what is seen/written and what is spoken/heard. This discord becomes manifest on account of the teaching and exorcism at Mark 1:21-28. However, we would sell ourselves short if we limited our exegesis simply to the exorcism episode or the genitive and dative singular. Therefore, we must extend the exegesis to included its proper counterpart. In this way, we can understand the fullness of the exorcism episode.

#### 4.2. *Inclusio*: Mark 1:21-28 and Mark 14:53-72

The implications of the exorcism reach all the way to the end of the Gospel, and it particular the interrogation scene at Mark 14:53-72. In other words, there are parallels between Mark 1:21-28 and Mark 14:53-72 and these parallels form what is called an *inclusio*. Therefore, at this point we will broaden our trajectory of analysis in order to grasp more fully vitriol being spewed at Mk. 1:24. Of course, the term *inclusio* refers to “the repetition of words or phrases at the beginning [and] end of a unit of text, which create a bracketing effect.”<sup>54</sup> Once the points of an *inclusio* are identified, the reader is able to explore “the relationship between these bracketing statements and the intervening material.”<sup>55</sup> Simply put, an *inclusio* is a type of narrative rhetoric that “exemplifies a form of distant parallelism” that “include[s] the use of synonymous or complementary element[s] rather than the same element.”<sup>56</sup> Long ago, Ibn Ezra (1093–1168 CE) wrote: “It is an elegance of style, and in particular a characteristic of the prophetic style, to repeat the same thought by means of synonymous words.”<sup>57</sup> Similarly, Robert Lowth described biblical

<sup>54</sup> David R. Bauer and Roberta A. Traina, “Inclusio,” in *Inductive Bible Study: A Comprehensive Guide to the Practice of Hermeneutics* (Grand Rapids: Baker Academic, 2011). The ancient Greeks used terms such as ἀναστροφή, ἐπαναδίπλωσις, πολυλογία, προσαπόδοσις, and even κύκλος to describe the literary features associated with *inclusio*. See especially Richard Volkmann, *Rhetorik der Griechen und Römer in systematischer Übersicht* (Leipzig: Druck und Verlag von B. G. Teubner, 1885) p. 471; Heinrich Lausberg, *Handbuch der literarischen Rhetorik: Eine Grundlegung der Literaturwissenschaft*, 1 (München: Max Heuber, 1960), p. 317; George A. Kennedy, *New Testament Interpretation through Rhetorical Criticism* (Chapel Hill: University of North caroline Press, 1984), p. 34; J. Jackson and Martin Kessler, eds., *Rhetorical Criticism: Essays in Honour of James Muilenberg* (Pittsburgh: Pickwick Press, 1974), p. 24.

<sup>55</sup> D. R. Bauer and R. A. Traina, *Inductive Bible Study*.

<sup>56</sup> George H. Guthrie, *The Structure of Hebrews: A Text-Linguistic Analysis* (Leiden: E.J. Brill, 1994), p. 15.

<sup>57</sup> Quoted in George Buchanan Gray, *The Forms of Hebrew Poetry* (London: Hodder and Stoughton, 1915), p. 18.

parallelism as “the correspondence of one verse or line with another.”<sup>58</sup> He noted, “When a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in sense; or similar to it in the form of grammatical construction; these I call parallel lines, and the words or phrases, answering one to another in the corresponding lines, parallel terms.”<sup>59</sup> These types of parallelism, he argued, could be reduced to three sorts: synonymous parallelism, antithetic parallelism, and synthetic parallelism. In the last case (synthetic parallelism), he further proposed that the second parallel *adds something new and fresh* to the first parallel, further developing its thought. The result is the perfecting of both the form and the substance of what was originally communicated.<sup>60</sup> But more importantly, the rhetoric of *inclusio* is designed to guide a reader's interpretation of the whole text. By recognizing the parallels at Mk. 14:53-72 the reader gains a fuller understanding of the synagogue episode at Mark 1:21-28.

For the purposes of this paper, three primary parallels are identified between Mark 1:21-28 and Mark 14:53-72:<sup>61</sup>

#### 4.2.1. The First Parallel

##### A Mark 1:21-23

[ **IC** ] came into Capernaoum, into the Sabbaths, and the **Συναγωγή**, and began to teach...And **ANOC** was in *their* synagogue.

##### A' Mark 14:53

And they led the **IN** to the High Priest, **Καίαφ**αν, and all the chief priests, the scribes, and the elders came with him.

In the first parallel, we see an antithesis being drawn between subject **IC** (mas. sing. nom.) and the object **IN** (mas. sing. acc.) In the first instance the subject (**IC**) is active, and comes into their synagogue; in the second instance the object (**IN**) is passive, and is brought with the chief priests, elders, and scribes to the **Καίαφ**αν. Here the **Καίαφ**αν functions as a form of metonymy that includes the chief priests, the elders, the scribes, and the **IN**. In other words, the **Καίαφ**αν is a *label* used to describe a gathering that includes the **IN**. The **Καίαφ**αν does not exist as a single *persona*, but rather only as a plurality, and only so long as the **IN** is present (Mk. 14:60, 61, 63). Similarly, the **Συναγωγή** functions as a form of synecdoche that includes the chief priests, the elders, the scribes, and the **IC**. Even though the chief priests, elders and scribes are not

<sup>58</sup> Robert Lowth, *De Sacra Poesi Hebraeorum Praelectiones Academicæ* (published 1753), quoted in G. B. Gray, *The Forms of Hebrew Poetry*, pp. 49.

<sup>59</sup> *Ibid.*, pp. 49-50.

<sup>60</sup> *Ibid.*, pp. 18-19, 49-50.

<sup>61</sup> There are several other notable parallels within this *inclusio*, but the brevity of a paper forces limits on the extent and depth of analysis.

named at Mk. 1:21, the parallel with Mk. 14:53 fills in the lacuna, answering to the possessive pronoun “*their*” in the phrase, “*their* synagogue.” Simply put, if someone asks, “Whose synagogue is *their* synagogue?” The answer is, “The synagogue of the chief priests, the elders and the scribes.” Recall, moreover, that συναγωγή literally means *to go together* as a group. Therefore, the Συναγωγή *goes together* as a group with the **IC**, whereas the Καίφαρ does the opposite, it *comes together* as a group with the **IN**. But *both* groups are the *same* group, albeit divided.

#### 4.2.2. The Second Parallel

##### B Mark 1:22

The people were struck out of their minds (ἐξεπλησοντο) by his teaching, for he was teaching them as one having authority, not like the scribes. And **ANOC** was in *their* synagogue with **INI** unclean, and he cried out, “AIA! What is in us and you, **IY** Nazarene! Have you come to destroy us? We have known you, who you are, the holy one of **ΘY**”

##### B' Mark 14:61-65

The High Priest, rising in the middle, began asking the **IN**, “Do you have nothing to answer to these ones testifying against you?” But the **IC** was silent, and nothing was answered. Again, the High Priest began questioning him and saying to him, “Are you the **XCOYC** of **ΘY**, the blessed!” The **IC** said, “I am! And you shall see the **YN** of **ANOY** sitting at the right of power and coming with the clouds of **OYNOY**.” And the High Priest tore his robes saying, “Why yet do we have need of witnesses? You have heard the blasphemy! What is manifest to you?” And they all judged him to be worthy of death. Some began to spit at him, others blind-folded his face and then struck him with their fists (κολαφίζειν), and said “Prophesie! Who did it?”

Much like the first parallel, here in the second parallel, we see to our amazement the Καίφαρ questioning the **IN**, the object of the verb. There are three rounds of questioning: the crowd (Mk. 14:55-59), chief-priest #1 (Mk. 14:60), and the chief-priest #2 (Mk. 14:61b). But the **IC** remains silent because all accusations and questioning are levelled against the **IN**, which is

the object of the verb.<sup>62</sup> The only way for the **IN** to respond is through a) an infinitive construction, where the subject of the infinitive is placed in the accusative case, or b) by using the verb *to be*, where the subject and object are placed in the nominative case—but even then the **IN** would remain unseen.<sup>63</sup> The High Priest, however, knowing that the Καὶάφαν<sup>64</sup> incorporates *both* what is spoken/heard as well as what is seen/written, and knowing that questions focusing on a *singular* paradigm yielded no response, he employs a line of questioning that *visually* bring about a doubling in the nominative case and, at the same time, a plurality in the accusative case, i.e., a plural paradigm. In other words, the interjection of *nomina sacra* in the question, “Are you **OXCOYC**” (Mk. 14:61b) purposely veils (a) what exactly is really being *spoken* by the High Priest, as well as (b) what exactly is being *heard* by the **IN**. At Mk. 14:61b the interjection of *nomina sacra* in the phrase “Are you **OXCOYC**” is both a revealing and a concealing, because it challenges the competent reader to consider the implications of joining a doubled nominative, a plural accusative—and all this in the same word, i.e., **OXCOYC**. But if the veil be removed, then we easily can see that the High Priest is asking if the **IN** is *both* a plural nominative *and* a plural accusative.

An extreme discord arises by the fact that at Mk. 14:62 *an IC* does answer the High Priest, but grammatically it *cannot* be the same **IC** who “remained silent and did not answer anything” (Mk. 14:61a). Ironically, the discord in the narrative is resolved when one *recognizes* that there is a discord between what is seen/written and what is spoken/heard. So the exegete asks, Who is it that answers the High Priest? The answer resides in how **IC** declines (see page 16 above), and in particular how **IC** declines *in the plural*; for at Mk. 14:62 the text clearly indicates that *an IC* did answer, but the **IC** who answers is one that is *spoken* and *heard* by the High Priest and his audience. And, if the answer be spoken, then the **IC** that speaks is one that speaks *in a plurality*. Hence, it is the **ETC** who speaks (Mk. 14:62), not the **IC** “who remained silent and answered nothing” (Mk. 14:61b). To be sure, if one were to pronounce the *nomen sacrum* **IC** (nominative singular) it would sound *exactly* the same as if one were to pronounce **ETC**, which is the nominative *and* the accusative plural of -οφίς(ν). And this is exactly what the High Priest asks the **IN** at Mk. 14:61b. This is confirmed by the fact that after the High Priest tears his

<sup>62</sup> Cf. the teaching at Mark 3:23b “Πῶς δύναται Σατανὰς Σατανὰν ἐκβάλλειν;” where the subject of the infinitive takes the accusative case, and where the infinitive functions as the device for the ὄνομα ῥήματος. See Freidrich Blass, *A Grammar of New Testament Greek*, trans. H. J. Thackeray (London: Macmillan Co., 1898), pp. 241-42 and James H. Moulton, *A Grammar of New Testament Greek*, Vol 1 (Edinburgh: T & T Clark, 1906), p. 212.

<sup>63</sup> W. W. Goodwin, *A Greek Grammar* (Boston: Ginn and Company, 1895), p. 199; Cf. Mk. 9:14-32.

<sup>64</sup> Καί-αφάν is the feminine plural accusative of ἀφή (from ἀπτω), meaning “the ligatures” or that which connects the γραμματα. See “ἀπτω” in Liddle and Scott, *A Greek-English Lexicon*, p. 200.

garments he does not say to his audience, “You have *read* the blasphemy,” but rather he explicitly says “You have *heard* the blasphemy” (Mk. 14:64). Whether one agrees with the High Priest is irrelevant.

We can confidently mention now that the striking of the mind at Mk. 1:22 is paralleled by the striking of “a veiled face” at Mk. 14:65a. Here, as elsewhere, the veil functions to hide the discord between what is seen/written versus what is spoken/heard. The immediacy of the judgement articulated by the **IC** at Mk. 14:62 is instantly played out insofar no one actually sees whom they are striking, but by faith believe it to be the **IC**. Those striking the face boast of *their* veiled identity (cf. “*their*” identity at Mk. 1:23). They believe their identities to be concealed and thus seize the moment to exhaust their hatred upon an unseen face. The parallel links inside with outside, the striking of the face with a striking of the mind, yet not without a veiling of the one from the other.<sup>65</sup> These corresponding parallels suggest that at Mk. 1:22 those in the synagogue (a) believe that their identities are concealed, yet (b) are unaware that they are in fact being struck by the teaching of the **IC**. Due to the linear aspect of reading, the implied reader only becomes aware of this metaphysical phenomenon when he or she makes the connection between the parallels.

Lastly, when the High Priest's audience judge **AYTO** to be worthy of death (Mk. 14:64), we may surmise that just as **ANOC** spoke as a plurality at Mk. 1:24 (a collective pronoun), so also this **AYTO** is a collective pronoun and a plurality as well, even if this exegetical manoeuvre creates a grammatical anomaly.

<sup>65</sup> One is inclined to ask, from whence did this veil emerge? There are several possibilities: The veil could have come from one side of the High Priest's garments, the other side being used to veil the synagogue at Mk. 1:21-28. One could also surmise that the veil emerged as an item taken from one of the sailors props, e.g., a sail from one of the boats. From a critical point of view, however, it seems to me that the Gospel is here and elsewhere pointing to artifacts outside of itself. One may consider, for example, the carpet pages of the Leningrad Codex (e.g., the Full Lunar Disk, p. 473, the Six Pointed Star, p. 474, and the Divided Rock, pp. 489-90; *The Leningrad Codex: A Facsimile Edition*, ed., David Noel Freeman, et. al. [Leiden: Brill, 1998]). If one compares these pages with the Lunar Disk, the Star Disk, and the Solar Disk on the Babylonian Kudurru, one can see that there are clear similarities and differences (see the British Museum: [www.britishmuseum.org](http://www.britishmuseum.org)). What is most intriguing, however, is the cryptic manner in which these and other artifacts are signalled throughout the Gospel, although in a few instances they seem to be mentioned explicitly (e.g., Mark 13:24-27).



## 4.2.3. The Third Parallel

C Mark 1:24a

“What is in **HMEIN** and **CY**,  
**IY**, Nazarene?”

C' Mark 14:67a

“You were with the Nazarene,  
**IY**!”

In this last parallel, we see a doubling of the **IY** as well as the label “Nazarene.” This is a clear case of synonymous parallelism. Subtle differences exist, however, between the parallels. First, there is the reversal of syntactical order from “**IY** Nazarene” to “Nazarene **IY**,” generating a brief moment of *chiasmus*. Second, there is a change of case from the vocative Ναζαρηνε to the genitive Ναζαρηνου. The differences in case distinguish conceptually between the title or office (vocative case), which presumably anyone could assume and is clearly political in nature, and that of a *persona* of the Nazarene (genitive case), which specifically *limits* the meaning of a noun (cf. Ναζαραιος at Mk. 10:47a).<sup>66</sup> The subtle difference is confirmed in the exchange between the daughter of the High Priest and Peter. The daughter accuses Peter of being “one of them” (i.e., manifesting the *persona* of the Nazarene). Peter, of course, denies this, stating instead that he is not versed (ἐπιστεμαι) in the responsibilities of the office (Mk. 14:66-68). Put simply, there is the office/organization of the Nazarene (vocative), and there is the *persona* of the Nazarene (genitive). The two are linked to one another but they do not mean the same thing.

At this point the reader may speculate if Peter's denials of the Nazarene are genuine. The precedent for this line of questioning comes about because at Mk 3:16 the text *literally* says that the **IC** “set before” (ἐπιθηκεν) Simon the name “rock.” And, if this be the case, then Simon (hereafter named Peter) can no longer visually see the **IC**. Instead, Simon only see a rock that was placed before him. Moreover, following the last denial, Peter *literally* “sets aside” (ἐπιβαλων) something (Mk. 14:72b). It is very possible and plausible that what he “sets aside” is the same rock that the **IC** “set before” him at Mk. 3:16. If this be so, then the denials at Mk. 14:54, 66-72 exhibit genuine denials. Recall, for instance, that in the second denial the daughter of the High Priest, having seen the rock *literally* “looks into it” (ἐμβλεψασα), and then makes the accusation to Peter “you were with the Nazarene, **IY**” (Mk. 14:67). It is not mere conjecture to suppose that the point of her accusation is that Peter is *as hard as* “the Nazarene, **IY**.” Peter denies the accusation, but it does not mean she is wrong; it just means that she saw a rock, but she did not see Simon. Conversely, we can surmise that Peter saw “one of the daughters of the High Priest,” but did not see the High Priest in the daughter.<sup>67</sup>

<sup>66</sup> William W. Goodwin, *A Greek Grammar* (Boston: Ginn and Company, 1895), pp. 222, 229.

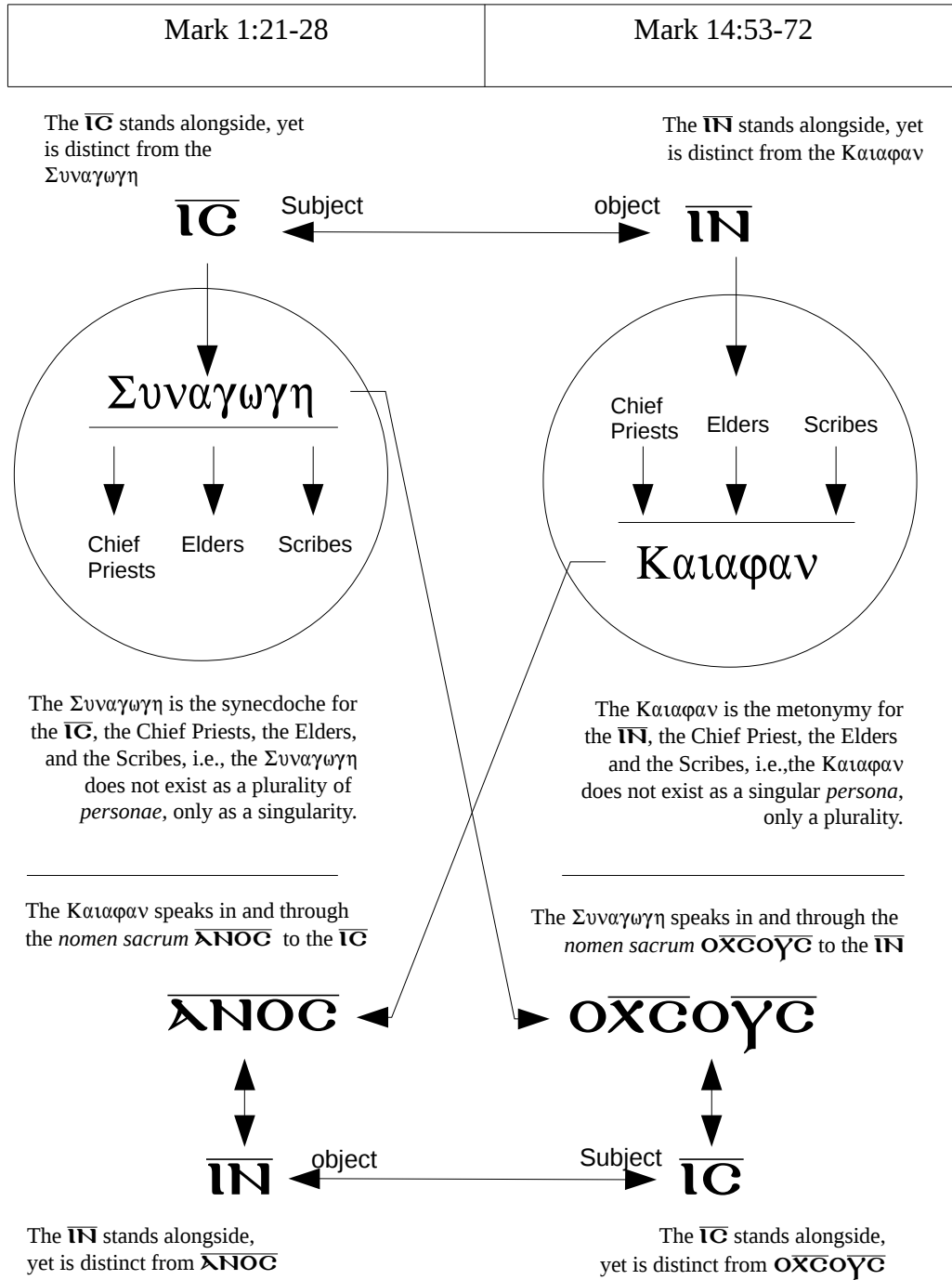
<sup>67</sup> I am indebted to Stephanie GrosLouis for this insight and countless others.

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In any case, if Peter's denials be judged sincere, then the history of the Gospel is not uniform but broken up over an extended period—possibly spanning several generations or even an unknown period of time. To be sure, one need only recall that there are *three* denials, not *one*, and that Peter himself might be a plurality, much like the **ΛΔΛΜ** and the **ΓΥΝΗ**. Normally, organizations develop out of a *persona* or iconic figure who establishes its founding principles (i.e., its *raison d'être*), which devotees then pledge allegiance and preserve its traditions, but in this parallel and in this Gospel, contrary to a linear history the organization comes first (Ναζαρηνε), then the *persona* (Ναζαρηνου).

4.3. Diagram of *Inclusio*

For the sake of clarity, we can now diagram all the features mentioned above.



## 5. CONCLUSIONS

### 5.1. Final Observations

In Codex Alexandrinus the Gospel According to Mark exhibits an intensely grammatical view of reality. The whole Gospel story depends upon this grammatical view of reality and cannot exist without it. In this way, the gospel speaks to the in-escapability of narrative. It is not possible for anyone to narrate his or her own life story without the use of grammar and the *γραμματα*. The *Συναγωγή* episode at Mk. 1:21-28 and the *Καίαφαν* episode at Mk. 14:53-72 document a symbiotic relationship between the reader and the those in the world of the text, between subject and object, between the founder and the organization. The *Συναγωγή* is *οἱ πολλοί* stunned by the *IC*, yet unable to acknowledge the *IC* as being anyone or anything other than themselves. They do not distinguish between themselves and the *IC*, who is the genesis of their own existence. For the *Συναγωγή* the *IC* can only be an on-going present-tense plural phenomenon which they define as themselves. They are unable to perceive the *IC* as a *persona* distinct from themselves, because they are a plurality. On the other hand, we see the *Καίαφαν* as an organization dedicated to the memory of the *IN*, all the while unable to acknowledge the *IN* as a present-tense phenomenon. The organization of the *Καίαφαν* chains itself to a past-tense event because it cannot perceive of the *IN* in any case except the accusative case. They only can perceive of the *IN* as being an accusative singular noun and thus an object which is in their power to define. Both the *Καίαφαν* and the *Συναγωγή* are presented to the reader as extreme polarities. These polarities, moreover, come about on account of a tearing at both ends of the Gospel (Mk. 1:10; 14:63).

In both instances, however, there is an upset; namely, the act of reading and writing. This is why both the *Συναγωγή* and the *Καίαφαν* have their chief-priests, their elders, and their scribes. Each plays a role in the act of reading: the chief-priests are those who try to invert the reality of the *IC* and the *IN*, of subject and object, throwing up distorted renditions for the *IC* and the *IN* throughout Galilee and Jerusalem. Similarly the Elders and Scribes of both groups play their roles in reinforcing the distortions in an attempt to de-throne the reader, hoping instead to force a reversal between subject and object, and object and subject. Essentially, Mk. 1:1-28 and its parallel Mk. 14:53-72 reveal the dialectic between the many and the one, and the one and the many. In the former case, those who claim to be the collective *persona* are confronted by the one *persona*; and in the latter case, those who claim to be the organization of the one are confronted by its founder. The impeding desire of both groups to define the *IC* and the *IN* respectively is manifest by the sacred profanity at both Mk. 1:24 and Mk. 14:61. Neither the *Συναγωγή* nor the *Καίαφαν*

acknowledge the grammatical inflections of the other nor the grammatical rules governing subject and object. Each hopes for an anomaly in the rules of grammar, but it is an anomaly which is outside of their control, i.e., the *nomina sacra*.

From a narrative critical point of view, the competent reader is the voice of every character in the text, including the narrator. As the competent reader journeys through the gospel, he or she stands outside of himself in a type of *ekstasis*. Because to stand in the text (i.e., to adopt world view of the text and identify with a specific character set) means surrendering his position as *subject* in the act of reading, and thus lose the *objective* point of view. On the other hand, to abandon any identification with the world of the text renders the act of reading a meaningless event. Much to the contrary, therefore, we suspend disbelief in order to allow the scripture “[to] impinge upon our consciousness as a totality, with sights, sounds, smells, tastes, and feelings...smuggled into us through those inked shapes, and released into our perception without having passed through our sensory organs in the normal way.”<sup>68</sup> A competent reader must engage the scripture, for to do otherwise means veiling the *object* of perception and thus to lose one's *critical* point of view. If both subject and object be respected, then the competent reader continually adds to his or her own intellectual portfolio, understanding of human nature, and the act of reading and writing.

## 5.2. Areas for Further Research

First, much more research can be done examining the relationship between Ancient Greek language and literature and the Bible. Though often unrecognized, all of ancient Greek language and literature—from the Homeric Epics down to the Orphic philosophers—informs every letter, and thus every word, on every page of the Bible. Much more research needs to be done exploring the relationship between the ancient Greek language and literature and the Bible.

Second, much more research needs to be done on the *nomina sacra* in uncial manuscripts. A systematic grammar of the forms and functions of *nomina sacra* as narrative devices is practically none-existent within scholarly literature. Much more research in this area needs to be done.

Third, if the above suggestions are received in good faith, then there are grounds for a re-evaluation of the dating of Codex Alexandrinus and other uncial codices as well, especially in light of their affinity to ancient Greek language and literature.

Forth, a systematic biblical theology that takes seriously the phenomenon described at Mk. 1:21-28 and Mk. 14:53-72 needs to be

<sup>68</sup> Robert Scholes and Robert Kellogg, *The Nature of Narrative* (New York: Oxford University Press, 1966), p. 275.

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developed. The aim of such a theology could be to develop ways and means in order to recognize and identify the phenomenon described in Mk. 1:21-28 and Mk. 14:53-72, and then develop a curriculum that instructs young readers within our society as to the perils of adopting such polarized points of view.

Fifth, much more research could be done investigating the relationship between the Gospel and the Paradise Narrative in Gen. 2:4-3:24 (and parallels). Once again, this is an area of research that is largely unexplored terrain within biblical studies.

Finally, connections between the Leningrad Codex, the Babylonian Kudurru, and Codex Alexandrinus (and other uncial manuscripts) could be explored at length. There are some very peculiar connections that are evident between and among these artifacts. Much more research could be done in this regard, including reviewing the 19<sup>th</sup> century research that was done in this field.